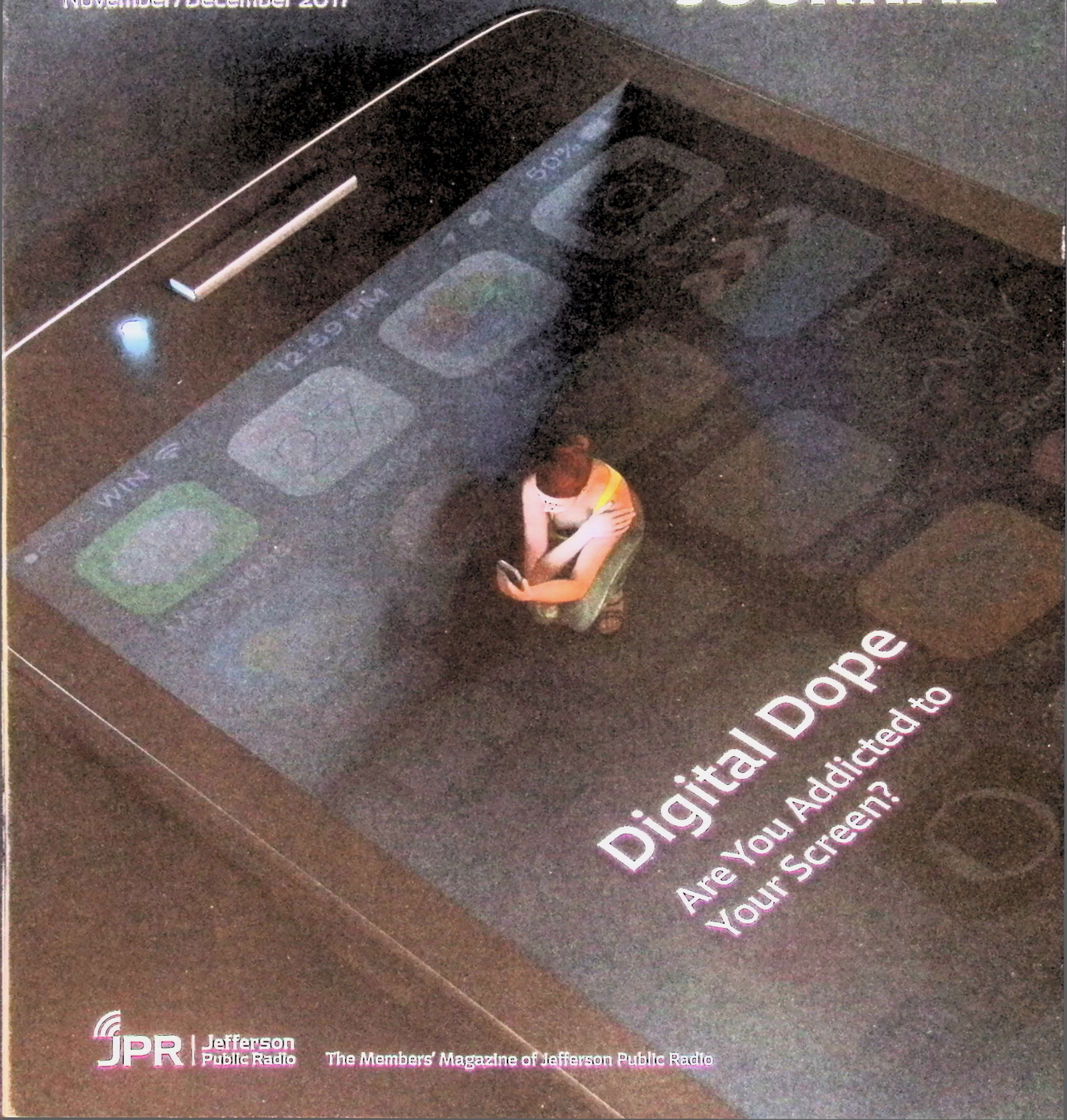


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November/December 2017



Digital Dope
Are You Addicted to
Your Screen?



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JEFFERSON JOURNAL (ISSN 1079-2015), November/December 2017, volume 41 number 6. Published bi-monthly (six times a year) by JPR Foundation, Inc., 1250 Siskiyou Blvd, Ashland, OR 97520. Periodical postage paid at Ashland, OR and additional mailing offices.

POSTMASTER: Please send address changes to The Jefferson Journal, 1250 Siskiyou Blvd, Ashland, OR. 97520

Jefferson Journal Credits:

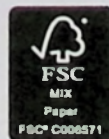
Editor: Abigail Kraft

Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Poetry Editor: Amy Miller

Printing: Journal Graphics



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The JPR Foundation is a non-profit organization that supports JPR's public service mission.

JEFFERSON JOURNAL

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FEATURED



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By Jennifer Margulis

It's something of a cliché to point out that the older generation is often suspicious of and judgmental about the next generation's technology. But though media attention tends to center around children and screen time, we know that we adults are actually spending nearly twice as much time as youngsters consuming digital media. Perhaps it's not our children we should be worrying about, but ourselves. So how do we set limits on our screen use so we can reap the benefits of the Internet Age without its ills? How do we make ourselves turn off these oh-so-enticing devices when our eyes start to hurt and our sleep starts to suffer or when a loved one points out that we've been overdoing it? How do we keep ourselves and our children from getting full-blown addicted?

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A woman with long hair, wearing a light-colored jacket and a long skirt, stands on a sandy beach looking out at a large, pointed rock formation (Haystack Rock) in the ocean. The scene is captured in a warm, golden light, likely during sunrise or sunset, with the sun low on the horizon behind the rock. The sky is a pale, hazy blue.

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In Pursuit Of Facts, Empathy, Depth And Diversity

It's been an interesting time to work in public media. On the upside, there's been an amazing renaissance in the oral tradition. Podcasts, public radio and other on-demand audio platforms have attracted new and younger audiences for the art of audio storytelling, fueling a surge in the innovative and creative work of artists, journalists and audio producers. On the down side, a free, open and functioning press and the integrity of our entire media system has been under constant attack. Real "fake news" amplified by manipulated social media algorithms has become a powerful propaganda tool and labeling real news as "fake news" has become a tactic for obfuscating politicians to discredit any story they deem unfavorable. Citizens are left wondering what to believe.

Against this backdrop, many of us who have dedicated our life's work to developing and sustaining a dynamic public media system see a compelling new opportunity to fulfill our mission and serve society. In order to seize this opportunity we'll need to stay true to our founding tenets while leveraging the power of emerging technologies and embracing fresh voices within our enterprise.

Here are some of the principles that I believe should guide our future:

Facts matter. Without a shared set of facts from which we can formulate our own viewpoints, we cannot even begin to have a meaningful debate about important issues. A recent example of public radio's commitment to this value is the *This American Life* profile of U.S. Education Secretary Betsy DeVos which disproved claims made by many high-ranking education leaders that DeVos had "never set foot in a public school." In fact, she spent 5 years mentoring an inner city Latina student at Burton Elementary School in Grand Rapids, Michigan. Another example of public radio's commitment to fact-based reporting is the recent calm, concisely reasoned Twitter explanation from NPR News detailing why it was factually correct when it reported that the proposed Graham-Cassidy healthcare bill would not ensure coverage for pre-existing conditions following criticism from one of the bill's co-authors, Louisiana Senator Bill Cassidy. We must continue to engage the important issues of our day on intellectually honest grounds.

We must embrace empathy over outrage. Outrage is such a satisfying human emotion. We get indignant, self-righteous and rant. And, man, does it feel good. Far less satisfying is ac-

tively listening to someone from a different walk of life—someone with whom we may disagree. But it is these acts of empathy that bridge our differences and bring us closer together, as humans and as communities. We shouldn't seek opposing viewpoints that simply echo the narrow talking points of political parties. Rather we should find community based stories that provide real examples of real lives, often revealing hidden truths that connect us to our neighbors, stimulate constructive civic discourse and advance solutions to community problems.

We must prioritize depth over speed. Since CNN invented the 24-hour news cycle more than 35 years ago, the pace of news has accelerated at warp speed. We now live in a time when events break simultaneously around the globe, where 140 character Tweets are the preferred communication tool of the U.S. President and where journalists have 3 seconds to capture someone's attention. We need to trust our audience to be interested in deep, meaningful stories that provide context and are filled with nuance and shades of gray. And,

we need to live up to our promise to create compelling local, national and international stories that are worthy of their time.

We must remain humble, honest and curious – and foster diversity. In order to attract new audiences we must dare to understand and tell the stories of people different from ourselves. To accomplish this we must genuinely be interested in people's unique stories, avoiding the stereotypical narratives that write themselves. These stories give our audience a window into a world that can broaden their perspective so that they can better understand and value the diverse range of human culture and experience.

As we embark on the ambitious task of fulfilling these values, we're honored that you'll be joining us for the journey. We never forget that you make our work possible.

We must continue to engage the important issues of our day on intellectually honest grounds.



Paul Westhelle is
JPR's Executive Director.

DIGITAL DOPE

ARE YOU

ADDICTED

TO YOUR
SCREEN?

By Jennifer Margulis, Ph.D.

Has this ever happened to you? You call your _____ (spouse, sibling, boss) to discuss something important. Maybe it's about an upcoming vacation. Maybe about the work you've just been assigned. You know how busy and distracted people are—and it's the middle of the day—so you check first to make sure that now is indeed a good time to talk. They say yes, sure, and you think you have their full attention.

And maybe you do.

But not for long.

A few seconds into your conversation you can hear in their voice that they're not really paying attention. The "uh huh's" are coming at the wrong time... there's an awkward silence in place of what should have been a response.

Even more tellingly, you hear the sound of a keyboard in the background. They're listening, they really are! But only with part of their attention. With the rest of their brain, they're scrolling through Facebook, deleting junk email from their inbox, or playing Candy Crush.

And as many times as you've experienced that half-attention from someone else, you've probably done it yourself to someone else.

A parent pushing a stroller while talking on the cell phone.

A boss texting directions to employees in the midst of a staff meeting.

An interrupted dinner to watch a video clip about the phenomenon of black holes the family was just discussing.

It's yesterday's news that we live in an age of distraction, and that this distraction comes to us courtesy of our electronic devices. We already know that Americans—and people who live in every country in the developed world where electricity is a given—are spending inordinate amounts of time on their screens.

Indeed, the average American kid spends as much as *seven hours* a day on a screen, according to the American Academy of Pediatrics. And adults of all ages spend even more. A survey of media consumer habits done by the Nielson Company found that in the first quarter of 2017 the average Baby Boomer spent *eleven hours and 12 minutes a day*—more time than they spent sleeping—consuming media.

What are we all doing for that many hours? According to the Nielson report, we're watching TV, playing videogames, surfing the Internet, playing DVDs, and using smart phones.

My eyes hurt just thinking about it.

Or maybe my eyes hurt because I've been in front of a—you guessed it—computer screen for about seven hours already today, researching, reading on-line, and writing this article, as well as checking and answering emails, and posting updates (some about screen addiction) on social media. Egads.

The United States of Distraction? Check. Too much time on screens? Check. But addiction? Are we, in fact, *addicted* to this brave new digital world?

Consumers, Sure, But Are We Addicts?

Scientists, researchers, and medical doctors have long argued about the definition of addiction. While this was a word once reserved almost exclusively for illegal drug use and alcoholism, most psychiatrists now recognize that we humans can also become addicted to harmful behaviors.

In 2013, for the first time, the *Diagnostic and Statistical Manual of Mental Disorders* (DSM), the definitive publication of the American Psychiatric Association that defines mental illnesses, recognized one behavior—gambling—as an addiction. It was then that the fifth edition of the *DSM* moved compulsive gambling into a chapter called, "Substance-Related and Addictive Disorders." Though that may not sound like a watershed moment for those of us who are not mental health professionals, the publication of the DSM-5 marked a shift in thinking among addiction and mental health

experts that many believed was long overdue.

Part of the justification for this new classification was that scientists found, over the course of more than ten years of research, changes in the physiology of the brains of compulsive gamblers. Several studies showed, through imaging technology, that the brains of pathological gamblers actually looked similar to the brains of hard-core drug addicts—showing impacted impulse-control and heightened activity in pleasure centers of the brain when presented with monetary rewards. These results have not been entirely consistent, and screen activities (including obsessive gaming and Web surfing) have not been formally categorized as "addiction," at least not yet.

Still, since 2013 the medical establishment has recognized something that loved ones of those addicted to gambling, pornography, shopping, food, and even television, have long known to be true: These "softer" addictions are anything but. Like addiction to opiates, heroin, meth, and alcohol, addiction to digital media can compromise our health, make us miserable, and get us to a point where we find it impossible to tear ourselves away. Digital consumption has the ability to excite us, over-stimulate us, and make us irritable to the point of violent objection when we are forced to stop. Like a drug addiction, it can push us to act irresponsibly and irrationally, leave us craving more, and impact our lives with sometimes devastating and lasting negative consequences.

There is a reason why Dr. Peter C. Whybrow, M.D., Director



Like addiction to opiates, heroin, meth, and alcohol, addiction to digital media can compromise our health, make us miserable, and get us to a point where we find it impossible to tear ourselves away.

of UCLA's Semel Institute for Neuroscience and Human Behavior calls screens "electronic cocaine."

Just ask Maria (not her real name). Maria's now ex-husband, an educator in Medford, Oregon, was so addicted to on-line porn that the day their son was born he went home to watch for hours on the computer instead of staying with her and the baby in the hospital.

Or Nicholas Kardaras, Ph.D., a New York-based addiction specialist and author of the 2016 book, *Glow Kids: How Screen Addiction is Hijacking Our Kids and How to Break the Trance*. Kardaras describes how his patient found her son one night when he was supposed to be sleeping: "...sitting up in bed staring wide-eyed, his bloodshot eyes looking into the distance as his glowing iPad lay next to him. Beside herself with panic, Susan had to shake the boy repeatedly to snap him out of it. Distraught, she could not understand how her once-healthy and happy little boy had become so addicted to [Minecraft] that he wound up in a catatonic stupor," Kardaras writes in an article in the *New York Post*.

Hilarie Cash, Ph.D., has seen firsthand how screen addiction can lead to this kind of disturbing behavior. "It's really a brain disorder," Cash says when I interview her by phone as she is driving to work. Cash is one of the founders and the chief clinical officer of reSTART, a residential digital addiction treatment program based in Washington State. "We produce neurochemicals to function and we all need those neurochemicals in a certain normal balance. If that balance is off, we experience various mental health problems. One of the problems we experience is addiction when we've over-stimulated the pleasure centers of the brain."

Cash says reSTART's services have been in increasing demand since they opened their doors eight years ago. In fact, a new program for younger adolescents is so overflowing with applicants that they can barely hire employees fast enough to staff it. The problem of screen addiction in America, according to Cash, has been steadily getting worse.

"People really totally lose control, and they cannot stop

themselves from engaging," she explains. "There are all kind of negative consequences that they experience—like being seriously underweight or overweight, being sleep-deprived. Some of them have serious strains on their tendons and back. And then there are social and academic consequences. That's what digital addiction is."

The Biggest Candy Store In The World

It may seem easy to shrug off these examples—a 6-year-old in a catatonic stupor and a new father neglecting his wife on the day of the birth of his baby—as extreme. But even ordinary people who don't tend towards addiction find themselves having extraordinary problems controlling their screen use.

I first met Stephen Sloan, a business consultant and father of three, at a parent gathering hosted by the school his two younger children and my seven-year-old all attend. Today we're sitting at the dining room table in his brightly lit home on a cul-de-sac in Ashland, Oregon where he works from a home office. He has a standing workstation in one corner with an oversized computer monitor, a second desk by the window, and walls that are covered with bookcases holding hundreds of books.

Sloan tells me he's been an avid reader his whole life, and that he loves to learn about new things. He was the kind of kid who read the encyclopedia as entertainment in the summertime, he says, but he doesn't read paper and ink books much anymore. The Internet is so much faster—and so much more enticing. Sloan says it's easy for him to lose himself in reading on-line, surfing from one news article to the next, and going down information rabbit hole after rabbit hole. And he finds it very difficult to limit the time he spends on-line.

Sloan, who identifies himself as a digital addict, is of two minds about it—on the one hand having this much information at his fingertips is exciting and helpful, no, essential, for his job. On the other, he is disturbed by how many hours he is spending on the Web and how much time has disappeared from his life because of it. He believes that his Internet addiction and what he calls his love of "info-bathing" has cost him hundreds

of thousands of dollars in lost income and may be getting in the way of other aspects of his life.

"The Internet is the biggest candy store on earth, it's like a giant dopamine hit waiting to happen," Sloan says. "There are wonderful things out there to experience. And a lot of dross." He's quiet for a moment, considering his next words. "It's really an amazing tool. I use it all day every day for business. I do a huge amount of work on my phone. I can't turn mine off very easily."

Given he has a successful career, three healthy kids, and a good relationship with his ex-wife, I ask him if the time he spends on-line is really a problem. "Massive," he says without hesitation. In many ways, though some are more difficult to articulate than others, he feels that this addiction may be getting in the way of him having a more productive and meaningful life.



PHOTO BY JENNIFER MARGULIS

Ashland-resident Stephen Sloan, a business consultant and father of three, is concerned about his digital addiction.

One Doctor's Concerns

Now, tell the truth. Have you ever:

1. Guiltily stuffed your smart phone into your pocket or closed your computer to hide what you were doing on it from a friend or loved one?

2. Lied to yourself or others about how you were "working," when you were really on Instagram, Facebook, Pinterest, or _____ [fill in the blank with your website or social media channel of choice]?

3. Thought to yourself, "I'll hop on for twenty minutes," but stayed on-line or on a videogame for two hours or more?

4. Had an overwhelming urge to get back on-line though you haven't been off-line for long?

5. Felt sick, ashamed, or physically in pain (backache, carpal tunnel) after being hunched in the same position playing a videogame or consuming media on-line?

If you've answered YES to even one of these questions, you may have a problem.

"It becomes a problem when you find that [you or] your child is not able to go without it, when they start to exhibit withdrawal symptoms," says Diane Hennacy Powell, M.D., a psychiatrist in private practice in Medford. "When you're not doing it you somehow don't feel normal, you don't feel good. You also have a craving for it. You exercise a lot of your mental energy trying to think about how to get it back."

Powell insists that the litmus test for digital addiction is not just how many hours a day or a week you waste on-line, but if you find yourself spending time you had no intention of spending, lying about your use, or upsetting those closest to you by your incessant digital activity.

"When you have these negative feedback systems saying to you, 'This is not good. We think you should stop doing this so much,' and you don't listen to that negative feedback because it's more important to you to continue to engage in the activity, then you know you have a problem," Powell explains. "Particu-

We adults are actually spending nearly twice as much time as youngsters consuming digital media.

The Harms Of Spending Too Much Time On Screens

Anxiety—Several studies, including one done by researchers at the University of Michigan, have found that time spent on social media, like Facebook, SnapChat, and Instagram, can lead to feelings of inadequacy, jealousy, and social anxiety. Researchers and case studies have found that the digitally generated anxiety and on-line bullying sometimes becomes so painful it leads teenagers to practice self-harm.

Back problems—Chiropractors and osteopaths report an increase in back pain due to too much screen time. "Typically the more time a patient spends on their computer or smart phone, the more neck and upper back pain they suffer from," says Joel Goldman, D.C., who has been a chiropractor for eighteen years and is the owner of Talent Chiropractic in Talent, Oregon. "Particularly if they're not careful with their posture. If they slouch and become C-shaped, that can cause a lot of pain."

Depression—Healthy teenagers who spend an additional hour each day watching TV increase their odds of becoming depressed, according to research done at the University of Pittsburgh and Harvard Medical School.

Poor sleep—A Norwegian study of over ten thousand teenagers found that more than two hours of screen use after school was linked to a variety of sleep problems, including insomnia.

Vision problems—Seeing things up close on a screen rather than being outside looking at the landscape and the horizon can harm the eyes' ability to track and even our ability to recognize other people's faces, Diane Hennacy Powell, M.D., points out. This is particularly worrisome for children, whose eyes and brains are still developing.

Vitamin D deficiency—The less time we spend outside the less vitamin D we are able to synthesize from the sun. Vitamin D is essential for our immune function, bone growth, and even mood. Maggie Yu, M.D., an integrative physician based in Sherwood, Oregon, reports that the majority of her patients have insufficient levels of vitamin D, which dovetails with research that has shown that up to three quarters of Americans may be vitamin D deficient.

Too Much Sitting—Research from June 2017 by scientists from the Johns Hopkins School of Public Health revealed that 19-year-olds today are as sedentary as the average 60-year-old. Many believe this is due to time spent on screens.

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Tips For Healthy Screen Use

It's something of a cliché to point out that the older generation is often suspicious of and judgmental about the next generation's technology. But though media attention tends to center around children and screen time, we know that *we adults* are actually spending nearly twice as much time as youngsters consuming digital media. Perhaps it's not our children we should be worrying about, but ourselves.

So how do we set limits on our screen use so we can reap the benefits of the Internet Age without its ills? How do we make ourselves turn off these oh-so-enticing devices when our eyes start to hurt and our sleep starts to suffer or when a loved one points out that we've been overdoing it? How do we keep ourselves and our children from getting full-blown addicted?

Stephen Sloan, Hilarie Cash, and Diane Hennacy Powell all offer lots of good advice. I listen to their many and varied suggestions: sunset your house's Internet access at the same time every night; block problem programs with Apps that allow you to use them for a prescribed amount of time; interact with social media via a program like HootSuite, Buffer, or SproutSocial, where you can schedule a week's worth of updates so you aren't actually visiting the social media site itself; never sleep with your phone in your room or allow your children to do so; monitor your time playing videogames and enlist help from others to make you don't overdo it; have a screen-free Saturday or Sunday (at least one day a week where devices stay OFF all day); make sure you do at least an hour of exercise a day, preferably in nature, preferably with your phone at home; schedule screen-free together time that brings you joy with friends and family; talk about the problem, the potential for the problem, and the possible solutions with your loved ones and anyone else who will listen.

But all of this, I realize as I close the computer and turn off my smart phone, is so much easier said than done. In our family it's a work in progress with more "work" happening than progress. Fights, nagging, contracts with our 13-year-old son that are signed but then broken have become the norm.

My son's not the only one who worries me. My office is behind the house and recently we've found bear cub scat on the path leading back to it. At the end of the day, I leave the laptop and smart phone in the office to deter myself from obsessively checking Facebook, breaking health news, and emails after supper. But at 10:00 p.m., a half an hour after my son was supposed to dock his phone in the living room, he's alone in his room playing Clash Royale and I'm shivering my way back to the office. I forgot to add tags to the post that is set to publish first thing in the morning. That's all I'll do with my computer, I promise myself. There's no way it can wait.

Jennifer Margulis, Ph.D., a frequent contributor to the *Jefferson Journal*, is an award-winning investigative journalist. A Fulbright grantee and graduate of Cornell University, she is currently writing her eighth non-fiction book. The book, co-authored with Portland-based Dartmouth-trained integrative physician, Paul Thomas, M.D., is about addiction. Read more about her—where else?—on-line at www.JenniferMargulis.net.

larly when you start to see someone living a double life because they know that this is not okay in other people's opinion but they still want to do it."

One of Powell's biggest concerns about the over-use of digital technology, among both children and adults, is how it has the potential to disconnect us from each other, making it harder for humans to be together in community. I'm sitting on a couch in the downstairs of her house but I find myself thinking of a time when I was overseas leading a media and communication training for a non-profit. After a long day of teaching, there was a party at the director's house. During those awkward moments at the beginning of the party, three of the young staff members pulled out their phones. I looked over the shoulder of one. He was mindlessly scrolling through Facebook with his thumbs. We were at a party together—less than two feet away from each other—but his attention was completely engaged elsewhere. There was no way to start a conversation. It felt like a missed opportunity to meet, connect, and create opportunities.

So when Powell tells me she thinks children and adults alike are not spending enough time face to face, I find myself nodding vigorously. Being overly stimulated all the time, especially overly visually stimulated, Powell continues, creates a kind of attention deficit in all of us, an unfortunate and potentially mentally compromising need to be constantly entertained.

"People are getting less direct feedback from interactions with other people," Powell explains, adding that this is problematic, especially for younger children. "You can be horribly nasty [on social media]. You can kill and slaughter, rape and pillage [in videogames]. And there's no feedback telling you that's not a good thing to do. If anything, it's validated."

It's not an accident, Powell goes on, that gaming and social media are addictive. The more media we consume, the more lucrative it is for Silicon Valley. "They want your eyeballs because that makes money," Powell points out. "We're living in a culture where there is an attempt to get you addicted. They want consumers to come back."

Scientists think plastic pollution in the ocean could outweigh fish in the ocean by 2050.

If You're Eating Shellfish, You're Eating Plastic

Sarah Dudas doesn't mind shucking an oyster or a clam in the name of science.

But sit down with her and a plate of oysters on the half-shell or a bucket of steamed Manila clams, and she'll probably point out a bivalve's gonads or remark on its fertility.

"These are comments I make at dinner parties," she said. "I've spent too much time doing dissections. I've done too many spawnings."

And lately, the shellfish biologist is making other unappetizing comments to her dinner party guests—about plastics in those shellfish.

In 2016, she and her students at Vancouver Island University planted thousands of clams and oysters across coastal British Columbia and let them soak in the sand and saltwater of the Strait of Georgia. Three months later, they dissolved hundreds of them with chemicals, filtered out the biodegradable matter, and looked at the remaining material under a microscope. Inside this Pacific Northwest culinary staple, they found a rainbow of little plastic particles.

"So when you eat clams and oysters, you're eating plastics as well," she said.

Funded by the Canadian government and British Columbia's shellfish trade association, the project aimed to learn whether the shellfish aquaculture industry may be contaminating its own crop by using plastic infrastructure like nets, buoys and ropes. The experiment was a response to those claims by local environmental groups.

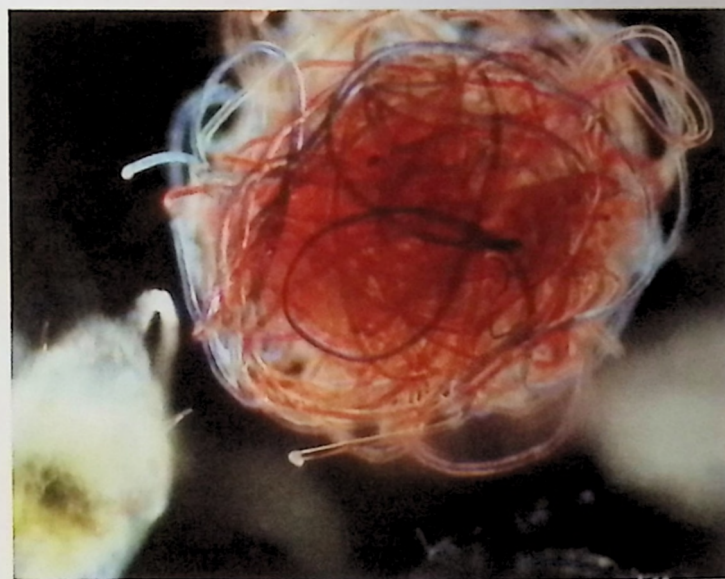
But tracking the origins of tiny plastic particles in a big ocean is new territory. So Dudas turned to Peter Ross, who has studied the effects of ocean pollution on sea life for 30 years.

"We've long known that plastic and debris can be a problem for ocean life," said Ross, director of the Vancouver Aquarium's Ocean Pollution Research Program.

In 2013, he began sampling the coast of British Columbia for microplastics. The researchers found up to 9,200 particles of microplastic per cubic meter of seawater—about the equivalent of emptying a salt shaker into a large moving box.

"So, large numbers," Ross said. "Rather shocking numbers."

They found plastics that were made small, like the polystyrene beads sold as bean bag filler and fake snow, and nurdles, the hard resin pellets used as a raw material for other plastic products. Microbeads, common in toothpaste and face wash, were also present.



Microscopic marine organisms like these are encountering a growing volume of microplastic pollution. Fibers from synthetic clothes are a major source of microplastic pollution.

But the majority of microplastics in Ross's samples resembled those showing up in Dudas's shellfish. They're showing up by the thousands along Puget Sound's shorelines too. They're microfibers.

"It's overwhelmingly fibers," Ross said. "And they're being readily consumed at the bottom of the food chain, in zooplankton."

The local research is adding to evidence of a problem that touches every corner of the planet: from the depths of the ocean abyss to the surface waters of the Arctic to an area in the middle of the Pacific Ocean now known as the Great Pacific Garbage Patch. Scientists think plastic pollution in the ocean could outweigh fish in the ocean by 2050.

Ross believes locating the source of microfibers will help slow that trend. So lately his science lab is looking more like a crime lab.

The detective work begins under a microscope. Researchers study a petri dish that looks like an I Spy book—a white background strewn with small colorful items. They note each particle's size, shape and color and zoom in to study its appearance: the way a fiber drapes across the dish or frays at its tip.



KEN CHRISTENSEN, KCTS9/EARTHFIX

Shellfish Biologist Sarah Dudas, working with an oyster specimen at her Vancouver Island University lab.



KEN CHRISTENSEN, KCTS9/EARTHFIX

Oysters, shown out of their shell, collect tiny plastic particles while in the water. These microplastics can eventually make their way into your dinner.



KEN CHRISTENSEN, KCTS9/EARTHFIX

The majority of microplastic particles found in Dudas' samples consist of microscopic synthetic fibers.

If particles pass the eye test, they advance to a machine called the Fourier-transform infrared spectroscopy.

"This is a fancy forensic machine used at police stations," Ross said.

The machine scans individual particles with infrared light and generates a line graph on a nearby computer. Then the program cross-references that graph with a global database of other squiggly lines. One piece of fabric pulls up a list of probable matches—fibers with names like Zeftron 500 and Wonder

Thread. They're types of nylon. Other fibers bring up generic and commercial names for olefin and polyester.

The data can't pinpoint a fiber's exact source, but taken in aggregate can point to larger trends about the presence of microplastic pollution in the ocean.

In many cases, the research is underlining the fact that many of the fibers ending up in the ocean are starting their journey much closer to home—probably in your home laundry machine.

Outdoor gear manufacturer Patagonia found that the average synthetic jacket releases 1.7 grams of microfibers per load of laundry. Each load may generate hundreds of thousands of fibers, which can slip through filters on washing machines and wastewater treatment plants and eventually make their way into ocean waters.

"The fabrics are degrading over time and getting flushed out into the water system," said Jeff Crook, chief product officer at Mountain Equipment Co-op, one of Canada's biggest outdoor retailers. The Vancouver-based co-op paid \$50,000 to support Ross's effort.

Improved filters may be one way to stop ocean-bound microfibers, Crook said, but he's looking to Ross's data for other information, like whether some types of fibers are ending up in the ocean more than others. The data could help start a conversation about creating industry-wide standards around fiber shedding, he said.

"The more information we have, the more we can go back and tinker and improve the materials," he said.

Others note that the world consumes hundreds of millions of tons of plastic annually—like food packaging and straws. Dudas said that, while she is finding that farmed shellfish don't contain any more plastic than non-farmed shellfish, she has no doubt that nets and ropes from shellfish aquaculture sites also shed fibers into the ocean.

"My fear is that we have a latent reservoir of these products that could become our future supply of microplastics," Ross said. "And they'll in turn be ingested by zooplankton and move up into the food chain."

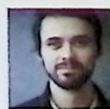
Should we be concerned that we're part of that food chain?

That research is ongoing, Dudas said, but the answer likely will depend on how much we consume. The clams and oysters in Dudas's study contained an average of eight microplastic particles each, preliminary results show.

There are some indications that those plastics can act as vectors for chemical pollutants and pathogens, and other researchers are studying whether plastics leave the human body after being eaten.

When in doubt, ask a shellfish biologist.

"I wouldn't be overly concerned about eating shellfish specifically," Dudas said. "Microplastics are everywhere."



Ken Christensen is an associate video producer at KCTS9 in Seattle, Washington, as part of EarthFix, an environmental journalism collaboration led by Oregon Public Broadcasting in partnership with six other public media stations—including JPR—in Oregon, Washington and Idaho.



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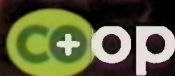
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
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When night shuts down our vision,
by sleep and by darkness, our ears
roam more easily.

Winter Nights

Last night, awake in the middle of the night (a not uncommon occurrence at my age), I listened. The night before, rain had drummed hard. The night before that, wind had whooshed and roared. The night before that, rain had skittered and pattered at the whim of the wind. The night before that I heard other sounds of rain and wind, and the night before that and the night before that and on into the distance of dark weeks of rain. Last night I listened to silence. It wrapped around the sleeping world with delicious, soft calm. For the first time in many nights, my tinnitus was the loudest sound in the room.

Psychologist James Hillman teaches us to look for the benefits of old age as we move into it. Waking up in the night, he says, allows us to know the night, which he, good Jungian psychologist that he is, equates with “the hellish reality of the realm of shades,” with the ancient goddess of night, Nyx, and her “persecutory brood”—“phantoms of Fate, Death, Despair, Blame, Revenge, and Desire.” We should embrace, he tells us, the opportunity to know Nyx because “character building may need the physiological changes that awaken the old into night.”

Mythologically, Hillman is certainly right, but experientially, for me, there are other reasons to embrace the opportunity that aging gives us to know the night. Knowing phantoms is not the only way to build character. When night shuts down our vision, by sleep and by darkness, our ears roam more easily. Last night my ears wandered through the landscape, listening intently for sounds. Rain? A breath of breeze tossing a light shower of water from the trees? The barred owl calling from up the mountain? Nothing.

No, that’s not right. What my roving ears sensed, everywhere, was silence, which is not nothing. Like Wallace Stevens’s

listener in the snow, I was beholding “nothing that is not there and the nothing that is.”

In the late evenings of early spring, the stentorian, throaty chorus of frogs heralds the darkening day. The rising dawns of late spring ring with birdsong, summoning the ear, still fuzzy with sleep, to arise, come forth, listen. Summer nights are loud with crickets. The sharp bark of a fox below the garden; the hollow hoots of two owls calling from long distances across the hill; the whistle of a deer or the light crunch of her step through dry madrone leaves; the heavier step of the bear (“That’s not a deer!” you think, lying in bed, listening); in winter, the storms with their enormity of wind, their insistence of rain, their pounding and thrashing assault on the ear—these are the sounds of the night.

And then, sometimes and only in winter, the sounds recede into the dark, into silence, bringing a peace of (not from) sound that only night—and snow—can bring. There is an aliveness to this silence, not a nothingness but an everythingness, the difference between white being the absorption of all color and black the absence of all color. That absence of color creates a presence of the color black, just as the absence of sound creates the presence of silence. On such nights as last night, we who awake in the night are fortunate to swaddle ourselves in the soothing presence of silence.



Diana Coogle has lived in the mountains above the Applegate River for 45 years. Her new book, *Wisdom of the Heart*—essays written to accompany paintings by Applegate artist Barbara Kostal—is available in local bookstores or from dicoog@gmail.com.



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2. To excite the feelings of; affect with emotion.

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—Vernor Vinge

When you consider that human beings have been evolving for the past 2 million years—from early *Homo habilis* to *Homo erectus* to today's *Homo sapiens sapiens*—we're still pretty stupid.

While we've gone from fire to central heating, caves to modular homes, bone clubs to high-caliber guns—we are, for the most part, still just striving to make it through another day. And while the only carnivorous dinosaurs we may encounter are in movies like *Jurassic Park*, when you get right down to it, we are still all about survival.

We've evolved for 2 million years and still, today more than ever, man's biggest threat to his existence is himself. The miracle of our very existence aside, you'd think we would have done a whole hell of a lot more with the past 2 million years.

All of that is going to change. Perhaps in your lifetime. I'm no seer of the future but I can, however, guarantee you that everything I tell you about the future will likely be wrong. I can promise you that the future will be quite different from today's haughty predictions. And still, we reach out with the hands of the present to clutch again and again at the fleeting prize:

"We will live forever; or we will all perish most horribly; our minds will emigrate to cyberspace and start the most ferocious overpopulation race ever seen on the planet; or our machines will transcend and take us with them, or leave us in some peaceful backwater where the meek shall inherit the Earth. Or something else, something far weirder and unimaginable."

—Damien Broderick

We will never achieve "artificial intelligence", that is, the creation of machines with intelligence that exceeds what 2 million years of evolution has accomplished in human beings. We will merge with our technology, slowly at first, then at a staggering rate. Our intelligence will be enhanced by computer implants, tiny filaments thinner than human hairs inserted directly into our brains.

In an afternoon, we will accumulate a lifetime's worth of knowledge. Books will no longer be read but downloaded direct-

ly to our brains. Books will no longer be written, but uploaded to a central repository. We might still call this place the "World Wide Web", but probably not. Some knowledge will be "open source", that is, shared free-of-charge for all to download and consume. Other knowledge will be fee-based. Some knowledge will be pirated and trafficked like today's music downloads. The intelligence gap will widen, with the wealthiest few being the most intelligent beings while the poor masses perform menial tasks like quantum engineering.

By augmenting our intelligence with technology, humanity will take a quick and giant step up the rungs of evolution. We will transform our bodies from these fragile and mortal collections of blood and bone. Humans will become modular and upgradeable.

Some of us will live forever, not as bodies, but as pure consciousness stored within some gigantic neural network. But most of us will perish in the crucible of the universe's many misfortunes.

We will leave Earth and colonize the galaxy. One day, we will discover life somewhere in the far reaches of the cosmos: raw organic life, oozing, fragile, strange and mortal. They will marvel at us and wonder if we are gods come down to either save or destroy them. We'll assure them that we are not gods, that we are just "human beings" originated from a far-off planet called Earth.

Or maybe we won't make contact at all. Maybe we'll just leave them alone to evolve in their own right, checking in on them now and again—like scientists, like curious gods—to see how they are coming along.

Sometimes the future looks to have the potential of being a bright nirvana of ecological sustainability, eradication of poverty, and evolution of the human species toward the egalitarian. Other times, that future is the shape of a handbasket transporting us to a hot place without ice cream and snowboarding.

I cringe at this either/or scenario, but then, I remind myself that it is probably neither, that the future is not black and white. The future is a mosaic that will likely be "far weirder" than anything we can imagine today. And yet, it is that imagination that makes us uniquely human, that encourages us, that motivates us to become whatever it is we are destined to be.



Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.



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These companies are not news organizations. They're not even content-producing organizations. They were born, and have prospered, as transmitters of others people's messages.

Can We Make Social Media Safe For Democracy?

After the last election, I bemoaned on these pages the rise of “fake news” and the distressing tendency of even otherwise well-informed people to spread bad information through their Facebook and Twitter accounts.

That fact that such a close election had hinged on many people passing along patently false stories seemed to point to the need for all of us to be more conscientious about what we choose to “like” and share on social media. Since most people these days get much of their news through social media, I wrote, “we’re all journalists now,” meaning everyone needs to bring a heightened degree of skepticism to what we pass on to our “friends” and “followers,” and a sense of responsibility for its impacts.

Now, there are the recent revelations that internet trolls, many of them apparently working on behalf of the Russian government, bought thousands of ads on Facebook that were designed to deceive, misinform and generally sow discord among American voters with the specific intent to subvert the election. Posts and memes purporting to be from Muslim, Black Lives Matter and LGBT groups made incendiary statements designed to trigger equally volatile reactions among potential Trump voters. This raises the sorry affair to a whole new level of awfulness.

And Facebook was hardly alone among our New Media giants in being manipulated into carrying malicious viruses into the American body politic. Google has discovered that other Russian operatives bought ads to spread similarly malicious disinformation on the company’s many products, such as Gmail, YouTube and the Google search engine.

Twitter, too, was apparently used by Russian trolls who set up hundreds of fake accounts that retweeted anti-Clinton tweets, sometimes disguised to appear to come from supporters of Bernie Sanders or Green Party candidate Jill Stein. Russian bots sent rapid-fire messages that caused anti-Clinton hashtags to trend, gathering even more attention. Voters in swing states such as Florida and Pennsylvania were specifically targeted.

By some accounts, Russian disinformation on Facebook alone may have reached more than 10 million Americans leading up to the 2016 election. In an election in which something like 70,000 votes spread over four states made the margin of Electoral College victory, it’s hard to discount the impact of such social media meddling by agents of a rival international power.

In recent Congressional hearings, Facebook, Twitter and Google have to varying degrees admitted they were used in a successful effort to influence our election. And each has promised to change policies and procedures to try to eliminate such foreign meddling. But will tweaking an algorithm here or adding more human editors there be enough to head off this sort of electoral sabotage in the future?

Without changes in their basic business models, it’s hard to see how. Each of these companies has become hugely popular, successful and influential (not to mention wealthy) by doing what they do best: mining the personal information they glean from our social media habits and using that data to deliver us to advertisers. Their ability to micro-target users by age, gender, location, social values, political opinions, media consumption habits, purchasing history and much more is what’s made them the massively powerful companies they are. Expecting them to weaken that in the service of safeguarding democracy is a big ask.

Steve Ballmer, the former CEO of Microsoft (and current Twitter shareholder) recently said in an interview with Bloomberg TV that it’s not realistic to expect social media companies to police the content they carry.

“I’m not sure you can say that is Facebook’s job,” he said. “They’re not in the news business, they pass along other people’s news. Same thing with Google.”

And that’s just the problem. These companies are not news organizations. They’re not even content-producing organizations. They were born, and have prospered, as transmitters of others people’s messages. Considering their vast reach—Facebook has 2 billion monthly users globally; YouTube has 1.5 billion; Gmail has over 1 billion, Twitter, 328 million—they may not be able to re-tool to moderate what gets shared on their platforms even if they wanted to.

Michael Sandel, the political philosopher from Harvard, identifies the crux of the issue. *New York Times* columnist Thomas Friedman recently quoted Sandel saying of these companies, “They can’t have it both ways. If they claim they are neutral pipes and wires, they should be regulated like the phone company or the electric company. But if, on the other hand, they want to lay claim to the freedoms associated with news media, they can’t deny responsibility for promulgating fake news.”

Just so.

Continued on page 21

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On The Scene

Continued from page 19

Does that mean some kind of government regulation is now in order? How would that work? There's the rub. The connections social media have fostered in modern society have many benefits and it would be easy to damage that with heavy-handed rules. Trying to craft regulations to defend against the excesses open social media are prone to without doing harm to the good they do will be messy and imprecise, and there may well be false starts that get the balance wrong.

But like it or not, these companies are key players in 21st Century democracy. And the damage they can be used to inflict is too serious to ignore.

It's not alarmist to suggest our democracy is threatened by social media's vulnerability to malign manipulation. What we can do about it is the unanswered question we need to keep asking.



Liam Moriarty has been covering news in the Pacific Northwest for more than 20 years. After a stint as JPR's News Director from 2002 to 2005, Liam covered the environment in Seattle, then reported on European issues from France. He returned to JPR in 2013, turning his talents to covering the stories that are important to the people of this very special region.

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RECORDINGS

ERIC TEEL



Out With The Old, In With The “New”

In Late September, JPR held its first major music “sale” in many years. We lugged more than 8,000 CDs down to the SOU student union for a Saturday morning fundraiser/inventory reduction event. If you’ve never moved that many CDs before, let me tell you, it’s quite a workout. I think we had somewhere around 40 full (and heavy) cardboard boxes to transport down. Thankfully, fewer than half came back. The majority went home in the happy hands of JPR listeners, and for that we’re grateful.

For some background, the relationship between non-commercial radio (college, community, and public radio stations) has, for the last three decades, been one of common purpose and reciprocity. With a few exceptions, record labels, management companies, promotion houses, and thousands of independent artists have sent out copies of their latest projects to radio gratis, in hopes of receiving airplay. Radio personnel has then reviewed, discussed, curated, and shared music with consumers, thus raising the bar of awareness for artists and theoretically generating sales of albums, concert tickets, and more. Some of today’s huge stars (Adele, Jack Johnson, Dave Matthews Band) were originally heard only on non-commercial radio. They all seem to be doing okay for themselves now. As the music business has imploded, and the radio/audio/streaming business has exploded, some of those historical measurements have become very hard to track, but for the most part, the system continues to operate as it has for many years.

That’s not to say there haven’t been changes. For example, with each passing year, the number of available titles available in a digital download form only is increasing. That’s not at all surprising, considering the increasing cost of postage for physical CDs that may end up as a digital file in some station’s computer hard drive when all is said and done. What is surprising, however, is that the number of actual CDs that arrive in the mail isn’t waning. At all.

I don’t envy our hardworking mail carriers here on the SOU campus. Over the last five years, we’ve seen an average of 6,000 CDs arrive in the mail. At an average play length of 40-ish minutes, it works out to approximately 11 hours’ worth of music for every single day of the year. We can’t possibly utilize that much new music – even if everything that arrived was of excellent quality.

Frankly, it isn’t. In fact, much of what we do get isn’t well suited to our purposes. Either due to its genre (gangsta-rap, industrial, punk, etc.) or its inferior quality, there are thousands that just don’t find a home here. Tragically, there are thousands of very good, musically capable, and yet mostly forgettable albums that also fail to make the grade. And so we go looking for cardboard boxes. Lots of them.

JPR is a station that always keeps an eye on the past while embracing the musical future.

JPR is a station that always keeps an eye on the past while embracing the musical future. We hang on to great old and significant recordings from folks like Carolina Cotton, Sister Rosetta Tharpe, Johnny Cash, Leadbelly, Robert Johnson, Miles Davis, Bob Dylan, Bob Marley and hundreds of others. And we’re also

excited about the next generation of artists and the sounds they create. But times (and tastes) change. For example, when JPR’s *Rhythm & News Service* first launched in the early 1990s, coffee shop troubadours and smooth jazz/new age artists were flying high. Now? Not so much the latter, though

there is still a healthy dose of acoustic guitar-playing singer/songwriters to be heard.

So what to do with all of the extras and misfits? It’s of little sense for JPR to hang on to albums nobody on staff will ever play just...because. After all, there is finite physical space in our music library, and while it is true we are moving to a new building in the spring, capacity is never endless. Instead, we’ve been regularly culling the shelves of things that have faded from memory or fallen out of favor in order to make sure we’ve got the “best” collection of music to share with listeners. So we box up the surplus. We give some away to our volunteers; we package them for things like the silent auction at our yearly wine tasting event, and we occasionally pass them on to you as we did a few weeks back.

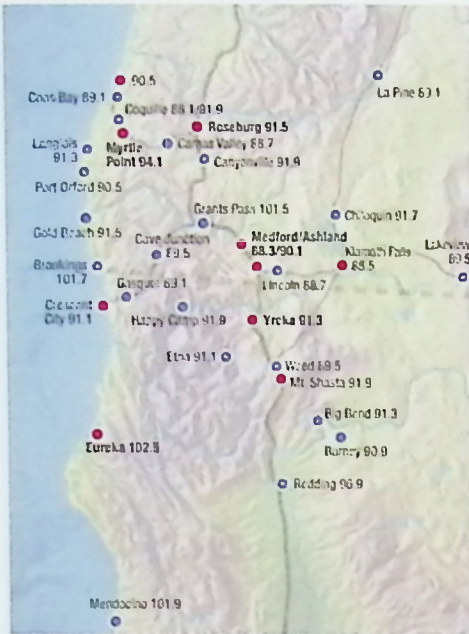
By the way, we did generate some significant revenue from our CD event. And we fully plan to spend the majority filling in gaps in our music library – things that we originally passed over (gasp!), got lost, wandered off in someone’s bag, got broken, scratched, or who knows what. There are also a couple of decades worth of music that pre-dates the CD-era that we don’t have much of because record labels never bothered to send out CD copies to radio. So we’ve been working on some shopping lists: Missing Mozart, greatest hits of legends like Ella Fitzgerald and Pete Seeger, classic albums from Simon and Garfunkel, The White Stripes, Peter Dinklage, and dozens more. We think we’ll be a better station for it, and we hope you’ll enjoy the “new” additions.

Oh, and keep checking our website... we’ll probably need to do this all again in about a year. And you’ll want to be there early to see what you can find.



Eric Teel is JPR’s Director of FM Network Programming and Music Director.

Classics & News Service



- **FM Transmitters** provide extended regional service. (KSOR, 90.1 FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 7:00pm Exploring Music
- 8:00pm State Farm Music Hall

Saturday

- 5:00am Weekend Edition
- 8:00am First Concert
- 10:00am Opera
- 2:00pm Played in Oregon
- 3:00pm The Chamber Music Society of Lincoln Center

- 4:00pm All Things Considered
- 5:00pm New York Philharmonic
- 7:00pm State Farm Music Hall

Sunday

- 5:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am Sunday Baroque
- 12:00pm Siskiyou Music Hall
- 2:00pm Performance Today Weekend
- 4:00pm All Things Considered
- 5:00pm Chicago Symphony Orchestra
- 7:00pm Carnegie Hall Live
- 8:00pm State Farm Music Hall

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KSRR 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
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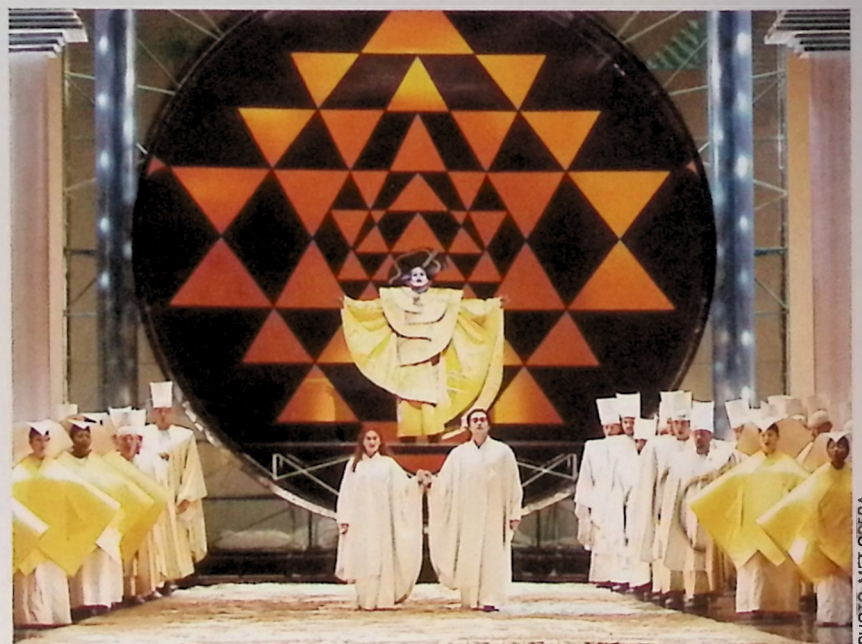
- Nov 4 – *Il Pirata* by Vincenzo Bellini
- Nov 11 – *Tancredi* by Gioachino Rossini
- Nov 18 – *Amleto* by Franco Faccio

JPR Saturday Morning Opera

- Nov 25 – *Li Zite 'ngalera (The Lovers on the Galley)* by Leonardo Vinci

Metropolitan Opera

- Dec 2 – *Manzoni Requiem* by Giuseppe Verdi
- Dec 9 – *The Magic Flute* by Wolfgang Amadeus Mozart
- Dec 16 – *Norma* by Vincenzo Bellini
- Dec 23 – *Le Nozze di Figaro* by Wolfgang Amadeus Mozart
- Dec 30 – *The Merry Widow* by Franz Lehár



The Met's English-language family adaptation of Mozart's sublime and mystical journey returns in Julie Taymor's fanciful production of *The Magic Flute*.

PHOTO: MET OPERA

Rhythm & News Service



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

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- 9:00am Open Air
- 3:00pm Q
- 4:00pm All Things Considered
- 6:00pm World Café
- 8:00pm Undercurrents
(Modulation Fridays 8–10pm)
- 3:00am World Café

Saturday

- 5:00am Weekend Edition
- 9:00am Wait Wait... Don't Tell Me!
- 10:00am Ask Me Another
- 11:00am Radiolab
- 12:00pm E-Town
- 1:00pm Mountain Stage
- 3:00pm A Prairie Home Companion
- 5:00pm All Things Considered

- 6:00pm American Rhythm
- 8:00pm Q the Music / 99% Invisible
- 9:00pm The Retro Lounge
- 10:00pm Late Night Blues
- 12:00am Undercurrents

Sunday

- 5:00am Weekend Edition
- 9:00am TED Radio Hour
- 10:00am This American Life
- 11:00am The Moth Radio Hour
- 12:00pm Jazz Sunday
- 2:00pm American Routes
- 4:00pm Sound Opinions
- 5:00pm All Things Considered
- 6:00pm The Folk Show
- 9:00pm A Prairie Home Companion
- 11:00pm Mountain Stage
- 1:00am Undercurrents

Stations

KSMF 89.1 FM
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KSBA 88.5 FM
COOS BAY
KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING
KNSQ 88.1 FM
MT. SHASTA

KVYA 91.5 FM
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Grants Pass 97.5 FM
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- FM Transmitter
- FM Translators provide low-powered local service.

Monday through Friday

- 5:00am BBC World Service
- 7:00am 1A
- 8:00am The Jefferson Exchange
- 10:00am The Takeaway
- 11:00am Here & Now
- 1:00pm BBC News Hour
- 2:00pm The World
- 3:00pm Fresh Air
- 4:00pm On Point
- 6:00pm Fresh Air (repeat)
- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 7:00am WorldLink
- 8:00am Day 6
- 9:00am Freakonomics Radio
- 10:00am Planet Money
- 11:00am TED
- 12:00pm Living on Earth
- 1:00pm Science Friday
- 3:00pm To the Best of Our Knowledge
- 5:00pm West Coast Live
- 6:00pm Selected Shorts
- 7:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 7:00am Inside Europe
- 8:00am On The Media
- 9:00am Marketplace Weekend
- 10:00am Reveal
- 11:00am This American Life
- 12:00pm TED Radio Hour
- 1:00pm Political Junkie
- 2:00pm Fresh Air Weekend
- 3:00pm Milk Street Radio
- 4:00pm Travel with Rick Steves
- 5:00pm To the Best of Our Knowledge
- 7:00pm BBC World Service

Translators

Klamath Falls 90.5 FM / 91.9 FM

Ashland/Medford 102.3 FM

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS
KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE
KSYC AM 1490
YREKA

KMJC AM 620
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KPMO AM 1300
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FALL EXHIBITION IMAGES (LEFT TO RIGHT, TOP TO BOTTOM, DETAILS):

Clifford Wilton, *Green Figure*. Oil on canvas 20 x 24"

Loren Munk, *Critical America* (study). Oil on Linen, 24 x 18"

Nathaniel Meade, *Tints*. Gouache on paper, 11 x 11.5"

Alexander Calder, *Sun with Fern*. Gouache on paper

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Wilson was a poet before he was a playwright, and *UniSon* provides a fascinating insight into the scope, range and power of that poetry.

Gentle Heavens, Cut Short All Intermission

I have some (albeit limited) experience in presenting my own work in the theatre, and there are a couple of lessons which I have learned and taken to heart along the way. One is to do with the use of intermissions, the other with the problem of labelling a new piece as a “première”.

For many years, I have tried to ensure that I never had an intermission in any new work which I presented. Intermissions give the audience the opportunity to leave, and what writer wants the audience to avail themselves of that opportunity?

And, if you badge your show as a “première”, you presume that there will be subsequent productions in other places. If there are not, your show is not a “première”, it’s a flop!

So, if I go to a production which has never been staged before, and which announces that it will run with no intermission, I am skeptical.

In the case of the OSF production of *UniSon*, directed by Robert O’Hara, I need not have had any concerns: this was a brilliantly-crafted piece of work, performed by a wonderfully-talented ensemble of nine actors. If there had been an intermission, nobody would have left, and there must be other companies out there queuing up to stage this work. Why, then, I wonder, was it not completely sold out? Of the new pieces presented by OSF this season, this was by far my favorite.

In my view, this is also the best writing to come from the UNIVERSES team, and OSF should count itself privileged to be able to draw on their talents once more. The premise and structure of the piece was simple and engaging: the poet leaves a trunk of poems to his apprentice with instructions that the trunk be destroyed, unopened. When the Pandora’s box is unlocked, the seven demons which have plagued and haunted the poet are unleashed one by one.

In the past, OSF has done full justice to Wilson in their staging of his plays. In this case, the task was both more ambitious and more daunting, in that the writers were devising a narrative formed from fragments of poetry, and a narrative which had never been told before. They faced up to that challenge magnificently. They took the audience on a journey, and, at the journey’s end, we left the theatre wanting to know more about Wilson’s life and especially his poetry, because Wilson was a poet before he was a playwright, and *UniSon* provides a fascinating insight into the scope, range and power of that poetry.

It would have been all too easy for this production to have been dominated by the members of the core UNIVERSES group in the cast: to have had three ‘stars’ plus six ancillary performers. But this was not the case. The term I keep coming back to



PHOTO BY JENNY GRAHAM | OSF

The Apprentice (Asia Mark, right) has no idea what she’s unleashing when she opens a box the Poet (Steven Sapp) told her to destroy. Among the Terrors released are #6: Momma (Yvette Monique Clark) and #3: Boxer (Kevin Kenerly).

across this season is “ensemble”, and that is the key to the success of OSF: it is at its best as an ensemble, a repertory company.

That sense of an ensemble was also in evidence in *Henry IV Part Two*, directed by Carl Cofield. I was critical earlier in the season of the decision to have different directors for each of the four parts of this tetralogy: I should not have been. I could not have known at that stage just how closely the two directors of the two parts of *Henry IV* had collaborated, nor how much those two parts would share in terms of set design, concept and casting. I know now that next season’s *Henry V* will also, like the first three plays in the series, be staged in the Thomas. Thank you OSF!

Theatre

Continued from page 27

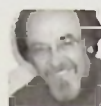
There was a considerable intermission between the writing and staging of these two plays, and we know too that Part One was by far the more popular in Shakespeare's own lifetime. One day, we may get to see a production of that early manuscript version which combines the two parts - the version contained in the Dering Manuscript - wouldn't that be fun?

Hotspur died at the end of Part One, but the actor who played that role (Alejandra Escalante) came back in Part Two to open the play, as Rumour. This was a neat touch, because much of the opening of this play involved discussion of Hotspur's death. I did wonder, however, whether all the audience would follow the references back to a female Hotspur in the earlier play. Alejandra Escalante went on to take three other roles, and delivered the Epilogue. This was one of the distinctive features of this production - almost all the actors (even Jeffrey King as Henry) had at least two roles. This meant that the audience had some work to do, but it also gave scope to the actors to display their versatility.

Sadly, G Valmont Thomas was not well enough to continue as Falstaff, and, although we felt his absence, Tyrone Wilson was a brilliant replacement, and we therefore had three actors

playing Falstaff across the season. I'm not sure how well sporting metaphors translate across the Atlantic, but OSF proved to have strength in depth in its squad, and to have an admirable substitute's bench.

Part Two requires a different kind of engagement from Part One. Its political part is less than compelling: Henry IV does not come onstage until relatively late in the play, and Hal has far fewer lines than in Part One. So the play relies on its humorous scenes for its impetus. I felt that the actors in those comic scenes were allowed too much latitude, and that latitude, the slow pace of the political plot (especially in the later scenes) and the inclusion of extra songs, all made for a long evening. On the night I saw the production, not every member of the audience stayed to the end: the perils of the intermission....



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email classicroadings@gmail.com

A Legacy of Public Radio...

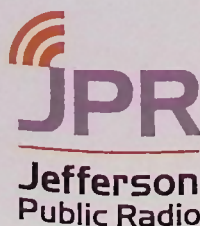
So much has changed since JPR began in 1969. In many ways, public radio has grown up. What was once a struggling — almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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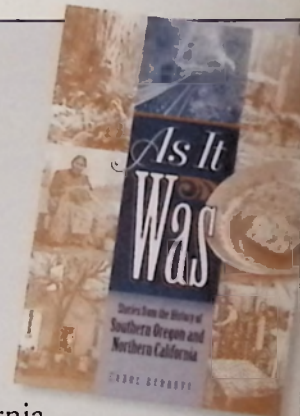
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
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So You Want To Buy An Electric Car? It Requires Some Planning

Over the last few years, many of my colleagues have asked me questions about cars. Recently at NPR West in Culver City, Calif., we got two electric chargers. When my colleague Melissa Kuypers said she wanted an electric car, I thought: perfect guinea pig for a little test.

"I drive by myself 13 miles each way. I don't care about performance. I sit in a lot of traffic," says Kuypers, the mother of a toddler. Her family also has another car that can serve as primary vehicle. And since NPR recently installed an electric charging station, Melissa would have a place to charge a car.

"I thought, why not," she says.

Two electric cars meant for the masses are hitting the market this fall, the Tesla Model 3 and the Chevrolet Bolt. And with India, France and Britain planning to ban the sale of gas-powered cars, electric vehicles seem to have a bright future.

Sales of electrics have increased, but they remain a tiny fraction of overall auto sales — about 160,000 out of over 17 million new cars sold in the U.S. last year. That means that many people have never even been in an electric vehicle, let alone driven one.

Over the course of the summer Kuypers has been testing electric cars, including a Nissan Leaf, Chevrolet Bolt, Volkswagen e-Golf, BMW i3, Prius Prime and an Audi e-tron. We're going to use some of her experiences in a few stories about electric cars.

Micah Muzio, who does car review for Kelley Blue Book, took us on a drive to help us understand the difference between gas-powered cars and electrics.

One of the first changes that drivers of electrics are likely to notice is the quiet in the car's cabin. "There's no firing up the engine," Muzio says. "You just kind of get in and then you quietly leave."

Electric motors operate very differently than the internal combustion engines most of us are used to.

"They basically have one moving part," Muzio says, whereas a normal gas engine has lots of moving parts. As for reliability, he says electric motors are "head and shoulders above the normal internal combustion engine" — with fewer moving parts, there are fewer things to go wrong. There are also no corroded fuel or oil lines, or need for oil changes.

As we turn out of the NPR parking lot, Muzio puts the Chevy Bolt through its paces. He puts the car into sport mode and immediately floors it. There's a little bit of tire squeal, then instantaneous acceleration.

"The power happens immediately; The torque kicks in as soon as you push the throttle," Muzio says.

In June 2016, NPR West installed its first electric chargers. The two chargers immediately drew the interest of coworkers. Before the installation, one worker had an electric car; within



ROB SCHMITZ/NPR

The Ford Motor Co. display at this year's Shanghai auto show was filled with SUVs and electric hybrid vehicles. The U.S. automaker has announced it will electrify 70 percent of its vehicles in China by 2025. This comes as Beijing is calling on automakers to sell more electric vehicles.

one year that number grew to five.

It's a Level 2 charger, with a plug and long cord attached, that puts out 220 volts. It's like the power used for your dryer or other heavy duty appliances at home, says Joel Levin of Plug In America, a nonprofit that represents plug-in vehicle drivers.

He says chargers in the workplace have encouraged people to buy electric cars. Homeowners, landlords and businesses get tax breaks for installing them. Consumers get even larger federal and state tax credits for buying the cars.

Standard chargers take eight hours for a full charge. The plug on the Level 2 chargers is universal. At supercharging stations that are popping up around the country you can get it done in about half an hour, but they differ depending upon manufacturer.

Levin says the range anxiety, a concern when electrics were introduced, has eased now that the charging infrastructure is growing. He says people thinking about getting an electric car should make sure they have consistent access to charging, whether at work or home.

There are several apps, and websites that track the availability of charging stations. Also, AAA and several insurance companies offer roadside assist for EVs.

"It's a bit like driving across the desert," Levin says. "If there's that one gas station, you want to make sure that gas station works when you get there."

Sandra Button, who chairs the Concours d'Elegance at Pebble Beach, the premiere luxury antique car show, says that like many people she was reluctant to embrace electric cars, until she began driving them.

Continued on page 39

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How Messing With Our Body Clocks Can Raise Alarms With Health

Research that helped discover the clocks running in every cell in our bodies earned three scientists a Nobel Prize in medicine on Monday.

"With exquisite precision, our inner clock adapts our physiology to the dramatically different phases of the day," the Nobel Prize committee wrote of the work of Jeffrey C. Hall, Michael Rosbash and Michael W. Young. "The clock regulates critical functions such as behavior, hormone levels, sleep, body temperature and metabolism."

We humans are time-keeping machines. And it seems we need regular sleeping and eating schedules to keep all of our clocks in sync.

Studies show that if we mess with the body's natural sleep-wake cycle — say, by working an overnight shift, taking a trans-Atlantic flight or staying up all night with a new baby or puppy — we pay the price.

Our blood pressure goes up, hunger hormones get thrown off and blood sugar control goes south.

We can all recover from an occasional all-nighter, an episode of jet lag or short-term disruptions.

But over time, if living against the clock becomes a way of life, this may set the stage for weight gain and metabolic diseases such as Type 2 diabetes.

"What happens is that you get a total de-synchronization of the clocks within us," explains Fred Turek, a circadian scientist at Northwestern University. "Which may be underlying the chronic diseases we face in our society today."

So consider what happens, for instance, if we eat late or in the middle of the night. The master clock — which is set by the light-dark cycle — is cuing all other clocks in the body that it's night. Time to rest.

"The clock in the brain is sending signals saying: Do not eat, do not eat!" says Turek.

But when we override this signal and eat anyway, the clock in the pancreas, for instance, has to start releasing insulin to deal with the meal. And, research suggests, this late-night munching may start to reset the clock in the organ. The result? Competing time cues.

"The pancreas is listening to signals related to food intake. But that's out of sync with what the brain is telling it to do," says Turek. "So if we're sending signals to those organs at the wrong time of day — such as eating at the wrong time of day — [we're] upsetting the balance."



CREDIT: KATHERINE STREETER FOR NPR

And there's accumulating evidence that we may be more sensitive to these timing cues than scientists ever imagined.

Consider, for instance, the results of a weight-loss study that we reported on, which was published in 2013 in the *International Journal of Obesity*. Researchers found that the timing of meals can influence how much weight people lose.

"The finding that we had was that people who ate their main meal earlier in the day were much more successful at losing weight," says study author Frank Scheer, a Harvard neuroscientist who directs the Medical Chronobiology Program at Brigham and Women's Hospital.

In fact, early eaters lost 25 percent more weight than later eaters — "a surprisingly large difference," Scheer says. Another study found that eating a big breakfast was more conducive to weight loss, compared with a big dinner — adding to the evidence that the timing of meals is important.

Beyond weight management, there's evidence that the clocks in our bodies — and the timing of our sleeping, eating and activities — play multiple roles in helping us maintain good health. And different systems in the body are programmed to do different tasks at different times.

For instance, doctors have long known that the time of day you take a drug can influence its potency. "If you take a drug at one time of day, it might be much more toxic than another time of day," Turek says. Part of this effect could be that the liver is better at detoxifying at certain times of day.

Continued on page 39

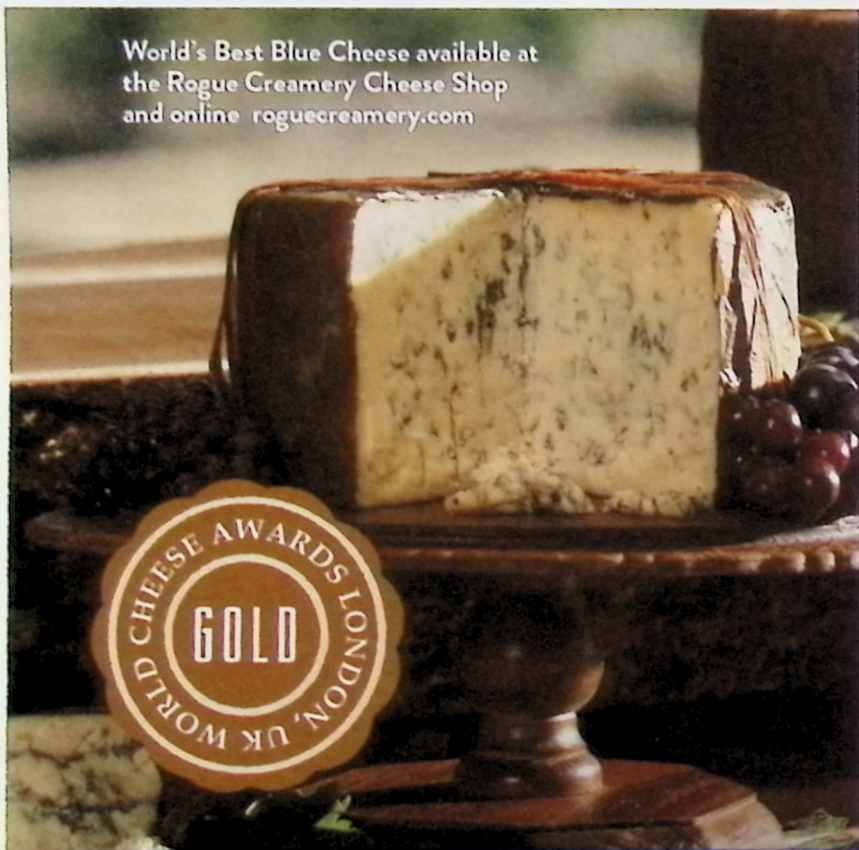


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As people have diverged so widely from that hunter-gatherer lifestyle, maybe we've left behind elements of life that inherently made us happy.

Are Hunter-Gatherers The Happiest Humans To Inhabit Earth?

There's an idea percolating up from the anthropology world that may make you rethink what makes you happy.

The idea is not new. It surfaced in the popular consciousness back in the late 1960s and helped to galvanize a growing environmental movement.

And now several books are bringing it back into the limelight.

The idea is simple: Perhaps the American and European way of living *isn't* the pinnacle of human existence. Humanity hasn't been marching — in a linear fashion — toward some promised land. Perhaps, Western society isn't some magical state in which technology frees us from the shackles of acquiring basic needs and allows us to maximize leisure and pleasure.

Instead, maybe, modernization has done just the opposite. Maybe the most leisurely days of humanity are behind us — way, way behind us.

"Did our hunter-gatherers have it better off?" James Lancaster asks in a recent issue of *The New Yorker*.

"We're flattering ourselves by believing that their existence was so grim and that our modern, civilized one is, by comparison, so great," Lancaster writes.

This idea surfaces, over and over again, in the fascinating new book by anthropologist James Suzman, called *Affluence Without Abundance*.

Suzman has spent the past 25 years visiting, living with and learning from one of the last groups of hunter-gatherers left on Earth — the Khoisan or Bushmen in the Kalahari Desert of Namibia.

A study back in the 1960s found the Bushmen have figured out a way to work only about 15 hours each week acquiring food and then another 15 to 20 hours on domestic chores. The rest of the time they could relax and focus on family, friends and hobbies.

In Suzman's new book, he offers rare glimpses of what life was like in this efficient culture — and what life was like for the vast majority of humans' evolution.

What we think of as "modern humans" have likely been on Earth for about 200,000 years. And for about 90 percent of that time we didn't have stashes of grains in the cupboard or ready-to-slaughter meat grazing outside our windows. Instead, we fed ourselves using our own two feet: by hunting wild animals and gathering fruits and tubers.

As people have diverged so widely from that hunter-gatherer lifestyle, maybe we've left behind elements of life that inherently made us happy. Maybe the culture of "developed" countries, as we so often say at Goats and Soda, has left holes in our psyche.

Suzman's experiences make him uniquely qualified to address such philosophical questions and offer suggestions on how to fill in the gap. So we spoke to him about his new book.



PHOTO BY JAMES SUZMAN

A relaxed moment for a child in the Khoisan hunter-gatherer society.

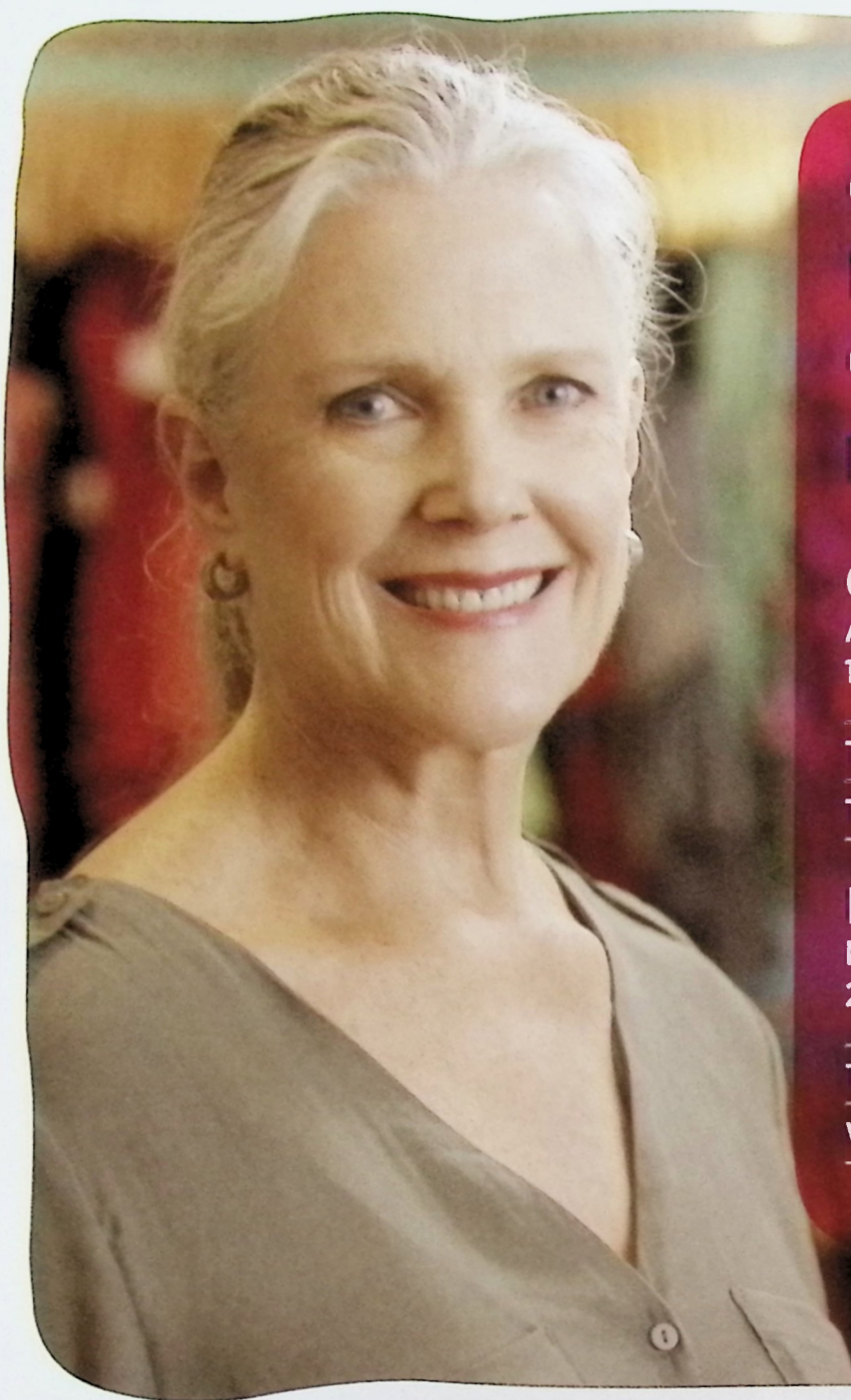
What do you think of this idea that the hunter-gatherer way of living makes people the happiest they can be? Is there anything that suggests this to be the case?

Look, the Bushman's society wasn't a Garden of Eden. In their lives, there are tragedies and tough times. People would occasionally fight after drinking.

But people didn't continuously hold themselves hostage to the idea that the grass is somehow greener on the other side — that if I do X and Y, then my life will be measurably improved.

So their affluence was really based on having a few needs that were simply met. Just fundamentally they have few wants

Continued on page 37



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Goats & Soda

Continued from page 35

— just basic needs that were easily met. They were skilled hunters. They could identify a hundred different plants species and knew exactly which parts to use and which parts to avoid. And if your wants are limited, then it's just very easy to meet them.

By contrast, the mantra of modern economics is that of limited scarcity: that we have infinite wants and limited means. And then we work and we do stuff to try and bridge the gap.

In fact, I don't even think the Bushman have thought that much about happiness. I don't think they have words equivalent to "happiness" like we think of. For us, happiness has become sort of aspirational.

Bushmen have words for their current feelings, like joy or sadness. But not this word for this idea of "being happy" long term, like if I do something, then I'll be "happy" with my life long term.

The Bushmen have a very different sense of time than we do in Western culture. In the book, you say we think of time as linear and in constant change, while they think of it as cyclical and predictable. Do you think that makes them happier?

This is one of the big, big differences between us and hunter-gatherer cultures. And I'm amazed that actually more anthropologists haven't written about it.

Everything in our lives is kind of future-oriented. For example, we might get a college degree so we can get a job, so that we can get a pension. For farmers it was the same way. They planted seeds for the harvest and to store.

But for hunter-gatherers, everything was present-oriented. All their effort was focused on meeting an immediate need.

They were absolutely confident that they would be able to get food from their environment when they needed it. So they didn't waste time storing or growing food. This lifestyle created a very different perspective on time.

People never wasted time imagining different futures for themselves or indeed for anybody else.

Everything we do now is rooted in this constant and enduring change, or our history. We look at ourselves as being part of our history, or this trajectory through time.

The hunter-gatherers just didn't bother locating themselves in history because stuff around them was pretty much always the same. It was unchanging.

Yes, there might be different trees sprouting up year after year. Or things in the environment change from season to season. But there was a systemic continuity to everything.

I think that it's a wonderful, extraordinary thing. I think it's something we can never get back — this different way of thinking about something as fundamental as time.

It manifests in very small ways. For example, I would ask them what their great grandfather's name was and some people would just say, "I don't know." They just simply didn't care. Everything was so present-focused.

Today people [in Western societies] go to mindfulness classes, yoga classes and clubs dancing, just so for a moment they can live in the present. The Bushmen live that way all the time!

And the sad thing is, the minute you're doing it consciously, the minute it ceases to be.



PHOTO BY JAMES SUZMAN

A grandmother and granddaughter in Namibia share a joke. They are members of the Khoisan group.

It's like making the perfect tennis shot. You can know all the theory in the world about how to play tennis. But to make the perfect shot, it's a profoundly physical thing. It's subconscious.

So the Bushmen held the secret to mindfulness and living in the moment. Is that key to their happiness?

There is this supreme joy we get in those moments, you know, when time sort of disappears.

I felt that way when I was younger, and I used to go clubbing and dancing. Time disappeared. There was no earlier that day and no tomorrow.

So is there a way people can get this hunter-gatherer sense of time back? To live in the moment subconsciously?

I think there are some things in modern life that can fill in the gap left by not connecting with nature the way hunter-gatherers did.

I think sports can help fill this void or going on long hikes. You can also lose sense of time by doing activities which give you a great sense of purposed fullness and satisfaction, such as crafts, painting and writing.

After spending so much time with the Bushmen, does Western society just seem crazy?

Ha, ha. When I was younger, I was angry about "us," you know about the way people in our society behave.

But over time, I realized, that if I'm open-minded about my Bushmen friends, I should be open-minded about people here.

So over time, the experiences have really humanized everybody. I've come to realize that all types of people — and their cultures — are just as clever and just as stupid.



Michaeleen Doucleff is a reporter for NPR's Science Desk. She reports for the radio and the Web for NPR's global health and development blog, Goats and Soda. Doucleff focuses on disease outbreaks, drug development, and trends in global health.

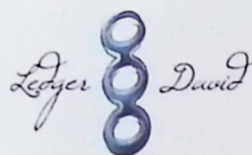
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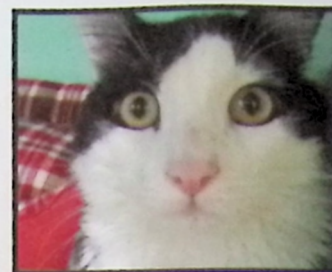
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Shots

Continued from page 33

Turek says his hope is that, down the road, circadian science will be integrated into the practice of medicine.

"We'd like to be in a position where we'd be able to monitor hundreds of different rhythms in your body and see if they're out of sync – and then try to normalize them," Turek says.

Whether – or how quickly – this may happen is hard to say. But what's clear is that the study of the biology of time is exploding.

"What we're doing now in medicine is what Einstein did for physics," says Turek. "He brought time to physics. We're bringing time to biology."

The irony, of course, is that this insight comes at a time when the demands of our 24/7 society mean more and more of us are overriding our internal clocks.



Allison Aubrey is a correspondent for NPR News, where her stories can be heard on *Morning Edition* and *All Things Considered*. She's also a contributor to the *PBS NewsHour*.

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Business

Continued from page 31

"They're responsive, quiet, and you know what, they can be really 'torque-y.' They can be really fun," she says. Button predicts that eventually electric cars will catch on with the public, so much so that for antique collectors, "Access to gasoline will eventually become an issue."

Kuypers wonders if her local mechanic would be able to fix a new electric car.

Muzio laughs. "You're probably not going to any repairs any time soon because it's a very simple system," he says. "The bigger question is the batteries. And the batteries that you find in any electric car now have super, super long warranties."

Muzio says range becomes less of an issue because "we've got cost-effective cars that have more than enough range for people's normal activities.... The electric car is no longer an outlier."

The Bolt we drove gets a range of 238 miles, according to the Environmental Protection Agency. "For just driving around Los Angeles, this is all the range you need," Muzio says.



Sonari Glinton is a NPR Business Desk Correspondent based at our NPR West bureau. He covers the auto industry, consumer goods, and consumer behavior, as well as marketing and advertising for NPR and Planet Money.

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DON KAHLE

Sailing, Stillness And Scents

I've just returned from two weeks of sailing. Life on the water taught me things about scents and stillness. Two friends invited me to join them and two others on a 36-foot chartered boat to explore the islands in the northern Aegean Sea.

Ever since I picked up a copy of *The Liquid Continent* by Nicholas Woodsworth in a bookstore in Alexandria, Egypt, I've wanted to explore the Mediterranean by boat. Crewing a sailboat with four other Pacific Northwesterners provided the perfect opportunity.

I'll save for another day my tales of harrowing uncertainty and romantic delight, except to say each were plural. In the broadest sense, they contributed to my new awareness. Most of what we perceive as safety and stability is hardly and seldom that.

I should add at the outset that I've been on dry land for four days now, and my inner ear is still overcompensating my sense of balance. The table I'm typing on seems to be slowly undulating. My equilibrium has not yet settled back into what had been "normal" since I left my mother's womb. But that's getting ahead of my story.

The stillness we build around ourselves is never as complete as we believe. The planet beneath our feet is heaving constantly—not just the water, but the wind. Our planet is liquid at its core. Seismic shifts can be delayed by periods of stability, but never denied.

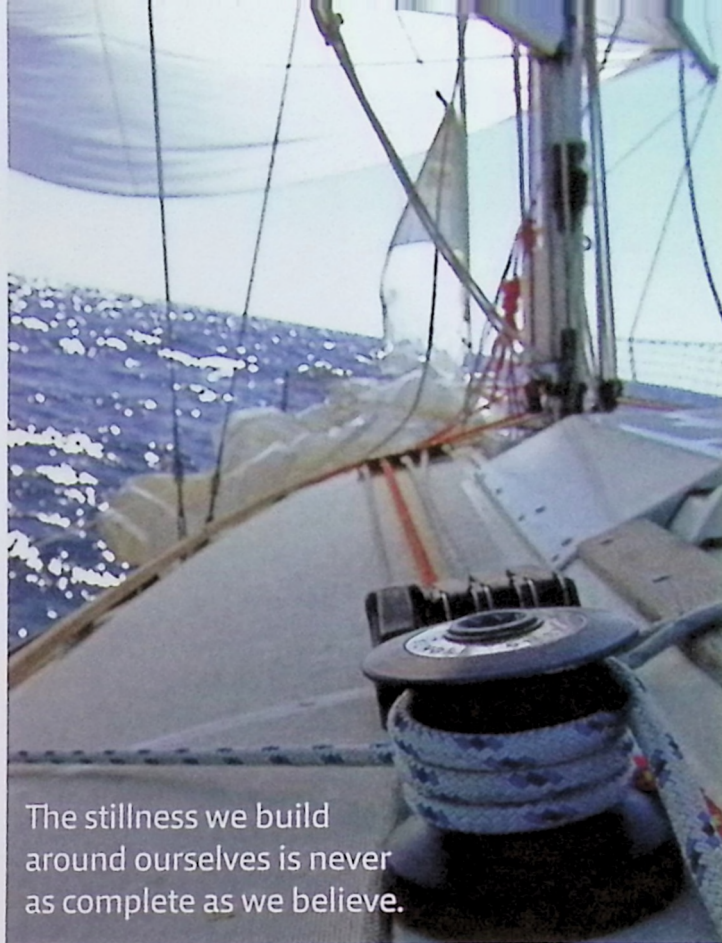
In fact, the pattern of the human mind mimics our life on land—long stretches of relative stillness, punctuated by unplanned lurches. Sublimation and displacement forestalls change, until it finally occurs, amplified. Moving seldom is not moving less.

Life on water is literally more fluid. Breeze accompanies movement — which, on a vessel, is constant. Perfect stillness portends or betrays something ominous.

Lack of stillness is only occasionally untenable. The anchor sets a smidgeon of (usually unseen) stability. But if a boat was all anchor, it would be a house. Instead, sailors rely on knots. Most use the tension caused by movement to tighten their grip. Others are easily untied, in case of an emergency.

Each knot has its purpose. It's amazing what problems can be solved with a well-placed knot. Need to lengthen a rope? Join a second to the first with a double fisherman. Need a loop to join a spring line for mooring? The alpine butterfly loop will work magic. For general purposes, a bowline or hitch knot will usually suffice.

Children use rote learning to gain a sense of mastery. Knot-tying proficiency would give schoolchildren the constancy they crave, wrapped around a life skill that will always serve them. After 14 days, I was just approaching marginal



The stillness we build
around ourselves is never
as complete as we believe.

competence at a half dozen knotted tasks to be done from the starboard stern. If you ever need a mooring line coiled, call me.

I was most surprised how the constant breeze altered the least attended of my five senses. Our captain boasted before the trip that deodorant would be optional. I now understand why. Odors are as temporary as the air surrounding you.

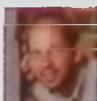
We'd get occasional whiffs of dinner being cooked on board or nearby, but salt water and sea breezes seldom ceded their dominance for long. Bodily smells can barely be noticed when properly contextualized.

Toilet paper was packed out at each port. Even "shore heads" often required that no paper be flushed through the island's minimal sanitation system. That sounds disturbing, but it doesn't disturb. Necessity is understood. Limits are respected and embraced.

When you're on a boat, you don't have much, but it's seldom not enough. When a need becomes known, sharing occurs quickly and naturally. Everybody understands that each boat is a small refuge from the danger that surrounds, and that the best resource we have is one another.

Weather reports, anchoring strategies, leftover food and drink — it's all shared freely, to better everyone's sleep. If something goes wrong for one boat, nobody sleeps on the others until it's fixed.

Once the human activity ceases, the heaving is all you feel like the heartbeat and breath of a loving bosom, holding you and your quieted fear until morning.



Don Kahle (fridays@dksez.com)
blogs at www.dksez.com.

A Nature Notes Sampler II is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

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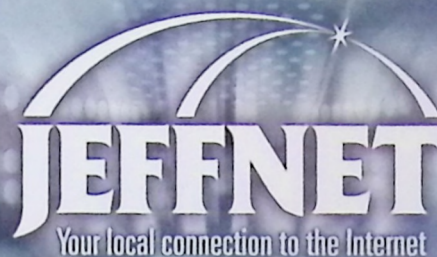


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LYNNE ROSSETTO-KASPER
& SALLY SWIFT

Double Pear Pudding Cake With Warm Caramel-Cognac Sauce



This cake is better with a day of rest, tightly wrapped, kept at room temperature; or it keeps frozen up to 6 months. You can marinate the fruits, caramelize the pears, and make the sauce ahead.

Standing proud and tall on a plate, retro Bundt cakes are impressive. Fall is written all over this one—the warming spices, the autumn fruits, the warm caramel sauce filling in the crevices—here is a great baking project for that first cool weekend.

You'll get to practice the old fruit-on-fruit trick. You soak dried pears in Cognac and sauté fresh ones in butter and caramel. Pretty fancy. The pears can be made ahead and refrigerated.

Cook to Cook: Picky though it may seem, the butter's temperature is crucial in a cake recipe. At the right temperature, you can beat it up to three times its original volume. This is how cakes get their height and lightness. The butter has to be soft enough to fluff into pockets of air, and cool and firm enough to securely hold it (65°F to 68°F). Tuck an instant-read thermometer in your butter as you're bringing it to room temperature and you'll know exactly where you are.

Yield: 10-12 servings • **Time:** 2-3 hours prep, 2 hours oven, 3-8 to cool and 24 to rest cooking, A little over a day, including resting total

Ingredients

Unsalted butter and flour

Marinated Fruits:

- 1-½ cup raisins
- ½ cup finely chopped mixed dried pears and apricots, or just dried pears
- ½ cup Cognac or brandy
- 1 recipe Caramelized Pears (see below)

Cake:

- 3-¼ cups (16 ounces) unbleached all-purpose flour, dipped and leveled, then sifted
- ¾ teaspoon baking soda
- 1 tablespoon baking powder
- 1-¾ teaspoons salt
- 4 teaspoons ground cinnamon
- 2 teaspoons ground ginger
- 1-½ teaspoons ground allspice
- ½ teaspoon ground cloves
- ¾ cup (12 tablespoons) unsalted butter, at room temperature
- 1-½ cups (packed) dark brown sugar
- 3 large eggs, at room temperature
- 1-½ cups buttermilk, at room temperature

- 1 cup whole blanched almonds, toasted and coarsely chopped
- 1 recipe Caramel-Cognac Sauce (see below)

Caramelized Pears:

- 5 tablespoons unsalted butter
- 5 medium firm-ripe Bosc pears, peeled, cored, and cut into 1-inch chunks
- 1 cup sugar
- Grated zest of 2 large lemons
- Juice of 1 lemon

Caramel-Cognac Sauce:

- 1 cup sugar
- 2 tablespoons light corn syrup
- ¾ cup heavy cream
- 2 tablespoons unsalted butter
- 2 tablespoons Cognac or brandy
- 1 teaspoon vanilla extract
- ¼ teaspoon salt

Instructions

To make the Caramelized Pears:

1. Heat the butter in a 12-inch heavy skillet over high heat, taking care not to let it burn. Add the pears and cook quickly, gently stirring often, until golden brown.
2. Raise the heat to medium-high, stir in the sugar, and cook for 1 minute, or until the sugar has turned thick and amber colored (do not let it burn). Stir in the lemon zest, remove the pan from the heat, and stand back as you add 2 tablespoons of water to the pan as a precaution against burning. Gently stir in.
3. Transfer the pears to a bowl, cool for 10 minutes, blend in the lemon juice, and cool.

To make the Cognac Sauce (heat before serving):

1. Make the caramel sauce by combining the sugar and corn syrup and 3 tablespoons water in a 3-quart saucepan. Set over medium-high heat and bring to a bubble. Do not stir at all, but do use a heatproof brush dipped in water to wash down the sides of the pan often.
2. Once the bubbles are clear, large, and shiny, the syrup will start to color. Cook it another 30 seconds, or until it's the color of caramel candy, but not dark brown. Immediately pull the pan off the heat and stand back while you pour in the cream. The syrup will fiercely bubble up and then settle down. Stir in the butter, Cognac, vanilla, and salt. Scrape the sauce into a medium metal or heatproof bowl, cool, and refrigerate it if holding for more than a few hours.

Continued on next page

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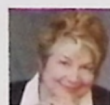
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GRANTS PASS: December 37 · 3:00pm

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To make the cake:

1. Butter and flour a 10-inch Bundt pan.
2. Marinate the dried fruits: In a medium bowl, combine the raisins, dried pears and apricots, and Cognac and let stand for several hours or overnight.
3. Puree about one quarter of the caramelized pears, then combine with the remaining caramelized pears in a bowl, and set aside.
4. Make the cake: Place a sifter or large strainer over a large bowl. Add the sifted flour, baking soda, baking powder, salt, cinnamon, ginger, allspice, and cloves and sift into the bowl. Believe it or not, sifting doesn't mix dry ingredients well enough. So to be sure they will evenly leaven and flavor the cake, stir them several times with a whisk. Set the dry ingredients aside.
5. Preheat the oven to 350°F. In a stand mixer fitted with the paddle attachment, or using a handheld electric beater and a large bowl, beat the butter at medium speed for about 5 minutes, or until light and fluffy. Scrape down the sides of the bowl a few times. Add the sugar and continue beating at medium speed for 3 to 5 minutes, or until very fluffy. Still at medium speed, beat in the eggs, one at a time, until each is just blended.
6. In this step it's crucial not to overbeat the batter or the cake will toughen. Set the mixer at low speed and beat in about one third of the sifted dry ingredients (flour, leaveners, and spices) from step 4 until just blended. Add half of the buttermilk and beat only to blend. Repeat with half of the remaining dry ingredients, then the last of the buttermilk and, finally, the rest of the dry ingredients. Do not overbeat.
7. By hand, using a big spatula, fold into the batter the caramelized pears and all of their liquid, along with the almonds and the dried fruits with any of their liquid. Fold only long enough to blend. Turn into the prepared pan and bake for 1 hour.
8. Reduce the heat to 325°F and bake for 1 more hour, or until a tester inserted about an inch from the rim of the pan comes out clean. The center of the cake should still be moist. Let the cake cool in the pan on a rack for 15 minutes. Run a knife around the edge of the pan, turn the cake out onto the rack, and cool for 2 to 8 hours. Wrap tightly and keep at room temperature for at least 1 day.
9. To serve, set the cake on a platter and spoon some of the warmed caramel-Cognac sauce over it so it runs down the sides and puddles on the platter. Pass the remaining sauce at the table.



Lynne Rossetto Kasper is host of *The Splendid Table* heard on JPR's *Rhythm and News Service* Sundays at 9am.



Sally Swift is co-creator and Managing Producer of *The Splendid Table* heard on JPR's *Rhythm and News Service* Sundays at 9am.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Oregon Prohibition Nearly Snares Ashland Doctor

By Sharon Bywater

Francis Gustavus Swedenburg settled in Ashland in the early 1900s and became a leading citizen by founding the city's first hospital and becoming its chief surgeon.

With his wife and two daughters, he frequently entertained guests at their elegant Siskiyou Boulevard home, now owned by Southern Oregon University.

Eyebrows were raised in 1917 when he was accused of bootlegging.

Even before passage of the 18th Amendment to the U.S. Constitution, Oregon had imposed its own Prohibition. The state's early stand against alcohol nearly caught Dr. Swedenburg off guard. As he was returning to Oregon from a routine trip, he was arrested for illegally transporting a large quantity of port

wine, whiskey and gin into dry territory. The doctor pleaded guilty, but claimed the alcohol was for use in his hospital. The authorities decided that the alcohol was for medicinal purposes, fined him \$25 and gave him a suspended sentence. Swedenburg continued to distinguish himself as a surgeon and citizen, spending some 30 years in Ashland.

Before he died in 1937, prohibition had been repealed and the Swedenburgs could legally serve their guests port wine.

SOURCES: "Dr. Swedenburg of Ashland in Hard Luck." Medford Mail Tribune, 20 Nov. 1917; "Francis Gustavus Swedenburg." Southern Oregon Historical Society, Southern Oregon Historical Society, www.sohs.org/biographies. Accessed 19 Sept. 2017.

Grand Jury Clears Uncle Accused Of Killing Nephew

By Sharon Bywater

William Bybee of Jacksonville, Ore., was a popular, respected citizen. Married with a wife and children, he owned a house and had twice served as sheriff. The community was shocked when on March 27, 1886, he was accused of murdering his nephew Thomas Bybee.

William and Thomas were partners in a ranch in Waldo, just north of the California-Oregon border, where the previous year the nephew had shot the uncle in the leg. Out on bail in March 1886, Thomas was found dead of a wound to the neck from buckshot fired from a shotgun similar to one Uncle William had been carrying the same day. William was arrested and charged with murder.

The case grew complicated. Thomas had been found clutching a shotgun his wife testified wasn't his, and it appeared another woman planted false evidence against the uncle at the scene of the crime. A young man suspected of previously burning down the nephew's hen house was seen prowling around his property the day after his death.

A grand jury failed to indict William for lack of evidence. His nephew's death was never solved.

SOURCES: Stallard, Barry W. *William Bybee, His Life and the Money of His Time*. Healdsburg, California, Amoroso Publishing, 2017, pp 2-8.

POETRY

JULIA SOMMER

Football

You are carrying the football
of your life
up the field.

Gradually your defenders
are brought down—
by accident, sickness, old age, death;
there's also desertion in the ranks.

Breathing heavily, you straighten up and see—
shimmering goal posts
through which you, too,
must pass.

There's no one left to pass to,
and you don't know how to kick.
The sound of your own breathing
drowns everything else out.

Lake Quinault

A difficult night
in my Big Agnes tent;
nearby stream soothes/fails to soothe
enormous spruce and cedar trees stand sentinel
unfamiliar birds start their pre-dawn chorus.

Granola breakfast by elegant Lake Quinault
carved out just 10,000 years ago
when glaciers receded
allowing us in.

Mother duck and baby entourage paddle by
industrious in their morning endeavors.
They know where they're going.
Why don't I?

Midsummer's Eve

Wild with grief
wild with joy
having seen whales spouting
in the Strait of Juan de Fuca.
nothing really matters

Phonetics

First there was *aaahhh*
for a long time
ancestors
learning how to talk.

Then gutturals discovered,
lifting evolved tongue up
to evolved palate
G—

Finally the dental consonant
articulated with tongue
against upper teeth
—D

Wonder and fear were named
then defined
then defended
finally fought over

God had arrived
in all his phonetic glory.
Some say he even had a son
of kinder consonants.

Julia Sommer's articles have appeared in the *Ashland Daily Tidings*, *Medford Mail Tribune*, *Buddhadharma* magazine, the Oregon Shakespeare Festival's *Prologue* magazine, and many newspapers and magazines published by Stanford University and U.C. Berkeley. Her short story "Clippings" was published in *Persimmon Tree* magazine, and she has self-published a collection of short stories. Her plays have received staged readings and productions by Ashland Contemporary Theater.

Writers may submit original poetry for publication in *Jefferson Journal*.

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JOY TO THE WORLD



DEC 6

13th ANNUAL CASCADE CHRISTMAS

REDDING'S HOLIDAY TRADITION

NOV 24-26, 30
& DEC 1-3



OLIVIA
NEWTON-JOHN

DEC 10

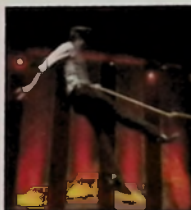
A MOVIE · A PARTY · AN EXPERIENCE!

SILVER SCREEN CLASSICS PARTY

Miracle on 34th Street

DEC 17

PARTY AT 6:00 PM, FILM AT 7:30 PM



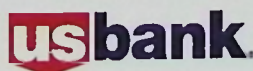
Tom & Sean Coley's A Celtic Christmas



DEC 22

CascadeTheatre.org

530-243-8877



Jefferson
Public Radio



Dignity Health.



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